

A Book of Two Rings

Madison Pink

this work contains mature themes- not for children.

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i did not write, or translate the original book of five rings- i re-ordered, cut, and added to- victor harris' translation of musashi miyamoto's book.

i divided that into two sections-

a book of five rings, and- two heavens as one.

named after the book musashi wrote, and- his sword-style.

both focus on strategy-

i split them into this- general document,

and two heavens as one- which focuses on musashi's sword-style.

you can apply them vice-versa.

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this is intended as a foundation to- or further research itself. this work isn't intended as a replacement to it's source, or anything else. you'll learn different x from different x.

x

this work is intended for philosophical analysis, review.

education.

the purpose is research, study- review, criticism.

educational.

x

don't trust that this work will exist-

not static, nor permanent.

i don't want money, but i do want this work to remain-

by downloading, uploading- archiving this work- you would help me immensely.

sharing is caring.

A Book of Two Rings

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A Book of Five Rings

Immature strategy causes consequence.
strategy causes result.

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Zen went hand in hand with the arts of war.

In Zen there are no elaborations, it aims directly at the true nature of things.
Enlightenment in Zen does not mean a change in behaviour, but realisation of the nature of ordinary life.
The end point is the beginning.

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By Void I mean that which has no beginning and no end.

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"Ai Uchi",
to cut the opponent just as he cuts you.
This is the ultimate timing ... it is lack of anger. It means to treat your enemy as an honoured guest.
It also means to abandon your life or throw away fear.

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The Kendo student practises morning and night,
until eventually sword becomes "no sword", intention becomes "no intention", a spontaneous knowledge of every
situation.

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The Way of strategy is the Way of nature.
When you appreciate the power of nature, knowing the rhythm of any situation,
you will be able to hit the enemy naturally and strike naturally.
All this is the Way of the Void.

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Timing

All things entail rising and falling timing.

You win in battles with the timing in the Void
born of the timing of cunning
by knowing the enemies' timing,
and thus using a timing which the enemy does not expect.

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Spiritual Bearing

An elevated spirit is weak and a low spirit is weak.

Determined though calm.
Your spirit settled yet unbiased.
Even when your spirit is calm do not let your body relax, and when your body is relaxed do not let your spirit slacken.
Do not let your spirit be influenced by your body,
or your body be influenced by your spirit.

With your spirit open and unconstricted, look at things from a high point of view.

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Stance

Adopt a stance with the head erect, neither hanging down, nor looking up, nor twisted.

Your forehead and the space between your eyes should not be wrinkled.

Do not roll your eyes nor allow them to blink,
but slightly narrow them.

With your features composed, keep the line of your nose straight with a feeling of slightly flaring your nostrils.

Hold the line of the rear of the neck straight:

instill vigour into your hairline,

and in the same way from the shoulders down through your entire body.

Lower both shoulders and, without the buttocks jutting out, put strength into your legs from the knees to the tips of your toes.

Brace your abdomen so that you do not bend at the hips.

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The Gaze

The gaze should be large and broad.

This is the two-fold gaze "Perception and Sight".

Perception is strong and sight weak.

In strategy it is important to see distant things as if they were close and to take a distanced view of close things.

It is important not to be distracted by insignificant movements.

It is necessary in strategy to be able to look to both sides without moving the eyeballs.

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Footwork

With the tips of your toes somewhat floating, tread firmly with your heels.

Whether you move fast or slow, with large or small steps, your feet must always move as in normal walking.

You must never lose control of your feet. According to the rhythm, move fast or slowly, adjusting your body not too much and not too little.

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Attitude

Upper, Middle, Lower,

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Right-Side 'Orthodox'. Neutral. Left-Side 'Southpaw'.

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The "Attitude No-Attitude" Teaching

Fixed formation is bad.

However you hold the sword it must be in such a way that it is easy to cut the enemy well,
in accordance with the situation, the place, and your relation to the enemy.

From the Upper attitude as your spirit lessens you can adopt the Middle attitude,
and from the Middle attitude you can raise the sword a little in your technique and adopt the Upper attitude.
From the Lower attitude you can raise the sword a little and adopt the Middle attitude as the occasion demands.
According to the situation, if you turn your sword from either the Left Side or Right Side attitude towards the centre,
the Middle or the Lower attitude results.

The principle of this is called "Existing Attitude-Nonexisting Attitude".

The primary thing when you take a sword in your hands is your intention to cut the enemy,
whatever the means.
Whenever you parry, hit, spring, strike or touch the enemy,
you must be able to cut them in the same movement.
If you think only of hitting, springing, striking or touching the enemy, you will not be able to actually cut him.
More than anything,
you must be thinking of carrying your movement through to cutting him.

Depending on the Place

Examine your environment.

To Hit the Enemy "In One Timing"

The timing of hitting before the enemy decides to withdraw, break or hit, is this "In One Timing".

The "Abdomen Timing of Two"

When you attack and the enemy quickly retreats, as you see him tense you must feint a cut. Then, as he relaxes,
follow up and hit him.
This is the "Abdomen Timing of Two".

No Design, No Conception

In this method, when the enemy attacks and you also decide to attack, hit with your body, and hit with your spirit,
and hit from the Void with your hands, accelerating strongly.
This is the "No Design, No Conception" cut.

The Flowing Water Cut

The "Flowing Water Cut" is used when you are struggling blade to blade with the enemy.
When he breaks and quickly withdraws trying to spring with his long sword, expand your body and spirit and cut him
as slowly as possible with your long sword, following your body like stagnant water.
You can cut with certainty if you learn this.

Continuous Cut

When you cut several places with one sweep of the long sword, it is the "Continuous Cut".

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The Fire and Stones Cut

The Fires and Stones Cut means that when the enemy's long sword and your long sword clash together you cut as strongly as possible without raising the sword even a little.

This means cutting quickly with the hands, body and legs- all three cutting strongly.

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The Body in Place of the Long Sword

Also "the long sword in place of the body".

Usually we move the body and the sword at the same time to cut the enemy.

However,

according to the enemy's cutting method, you can dash against him with your body first, and afterwards cut with the sword.

If his body is immovable, you can cut first with the long sword, but generally you hit first with the body and then cut with the long sword.

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Cut and Slash

To cut and to slash are two different things.

Cutting, whatever form of cutting it is, is decisive, with a resolute spirit.

Slashing is in spirit the same as touching.

Even if you slash strongly, and even if the enemy dies instantly, it is slashing.

If you first slash the enemy's hands or legs, you must then cut strongly.

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Chinese Monkey's Body

The Chinese Monkey's Body is the spirit of not stretching out your arms.

The spirit is to get in quickly, without in the least extending your arms, before the enemy cuts.

If you are intent upon not stretching out your arms you are effectively far away,
the spirit is to go in with your whole body.

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Glue and Lacquer Emulsion Body

The spirit of "Glue and Lacquer Emulsion Body" is to stick to the enemy and not separate from him.

You should stick firmly so that there is not the slightest gap.

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To Apply Stickiness

The spirit of stickiness is not hitting very strongly, but hitting so that you do not separate easily.
It is best to approach as calmly as possible when hitting the enemy's long sword with stickiness.

The Body Strike

The Body Strike means to approach the enemy through a gap in his guard. The spirit is to strike him with your body.
Turn your face a little aside and strike the enemy's breast with your left shoulder thrust out. Approach with the spirit
of bouncing the enemy away, striking as strongly as possible in time with your breathing.
It is possible to strike the enemy until he is dead.

To Stab at the Face

To stab at the face means, when you are in confrontation with the enemy, that your spirit is intent on stabbing at his
face, following the line of the blades with the point of your long sword.

If you are intent on stabbing at his face, his face and body will become rideable.
When the enemy becomes as if rideable, there are various opportunities for winning.
You must concentrate on this.

When fighting and the enemy's body becomes as if rideable, you can win quickly, so you ought not to forget to stab at
the face.

To Stab at the Heart

To stab at the heart means, when fighting and there are obstructions above or to the sides, and whenever it is difficult
to cut, to thrust at the enemy.

You must stab the enemy's breast without letting the point of your long sword waver, showing the enemy the ridge of
the blade square-on, and with the spirit of deflecting his long sword.

The spirit of this principle is often useful when we become tired or for some reason our long sword will not cut.

To Scold

When the enemy tries to counter-cut as you attack, you counter-cut again.

The Smacking Parry

By "smacking parry" is meant that when you clash swords with the enemy, you meet his attacking cut on your long
sword with a tee-dum, tee-dam rhythm, smacking his sword and cutting him.

The spirit of the smacking parry is not parrying, or smacking strongly, but smacking the enemy's long sword in
accordance with his attacking cut, primarily intent on quickly cutting him.'

One Cut

You can win with certainty with the spirit of "one cut".

The Three Methods to Forestall the Enemy

The first is to forestall him by attacking. This is called Ken No Sen (to set him up).

When you decide to attack, dash in quickly, forestalling the enemy.

Or you can advance seemingly strongly but with a reserved spirit, forestalling him with the reserve. Alternatively, advance with as strong a spirit as possible, and when you reach the enemy move with your feet a little quicker than normal, unsettling him and overwhelming him sharply.

Or, with your spirit calm, attack with a feeling of constantly crushing the enemy, from first to last.

The spirit is to win in the depths of the enemy.

These are all Ken No Sen.

Another method is to forestall him as he attacks. This is called Tai No Sen (to wait for the initiative).

When the enemy attacks, remain undisturbed but feign weakness.

As the enemy reaches you, suddenly move away indicating that you intend to jump aside, then dash in attacking strongly as soon as you see the enemy relax.

This is one way.

Or, as the enemy attacks, attack still more strongly, taking advantage of the resulting disorder in his timing to win.

This is the Tai No Sen principle.

The other method is when you and the enemy attack together. This is called Tai Tai No Sen (to accompany him and forestall him).

When the enemy makes a quick attack, you must attack strongly and calmly, aim for his weak point as he draws near, and strongly defeat him.

Or, if the enemy attacks calmly, you must observe his movement and, with your body rather floating, join in with his movement as he draws near. Move quickly and cut him strongly.

This is Tai Tai No Sen.

There are no methods of taking the lead other than these three.

To Hold Down a Pillow

"To Hold Down a Pillow" means not allowing the enemy's head to rise. He cannot forestall you if you do not allow him to come out. In strategy, you must stop the enemy as he attempts to cut; you must push down his thrust, and throw off his hold when he tries to grapple.

This is the meaning of "to hold down a pillow".

The important thing in this strategy is to suppress the enemy's useful actions but allow his useless actions.

However, doing this alone is defensive. First, you must act according to the Way, suppress the enemy's techniques, foiling his plans, and thence command him directly.

To Know the Times

Knowing the times means, if your ability is high, seeing right into things.

If you are thoroughly conversant with strategy, you will recognise the enemy's intentions and thus have many opportunities to win.

Crossing at a Ford

"Crossing at a ford" occurs often in a man's lifetime. It means setting sail even though your friends stay in harbour, knowing the route, knowing the soundness of your ship and the favour of the day. When all the conditions are met, and there is perhaps a favourable wind, or a tailwind, then set sail. If the wind changes within a few miles of your destination, you must row across the remaining distance without sail. If you attain this spirit, it applies to everyday life.

You must always think of crossing at a ford. Discern the enemy's capability and, knowing your own strong points, "cross the ford" at the advantageous place, as a good captain crosses a sea route. If you succeed in crossing at the best place, you may take your ease.

To cross at a ford means to attack the enemy's weak point, and to put yourself in an advantageous position. This is how to win in large-scale strategy. The spirit of crossing at a ford is necessary in both large- and small-scale strategy.

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To Tread Down the Sword

The spirit is to win by "treading down".

"Treading" does not simply mean treading with the feet. Tread with the body, tread with the spirit, and, of course, tread and cut with the long sword.

You must achieve the spirit of not allowing the enemy to attack. This is the spirit of forestalling in every sense.

Once at the enemy, you should not aspire just to strike him, but to cling after the attack.

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To Know "Collapse"

In single combat, the enemy sometimes loses timing and collapses.

If you let this opportunity pass, he may recover and not be so negligent there after.

Fix your eye on the enemy's collapse, and chase him, attacking so that you do not let him recover.

You must understand how to utterly cut down the enemy.

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To Become the Enemy

"To become the enemy" means to think yourself into the enemy's position.

In large-scale strategy, people are always under the impression that the enemy is strong, and so tend to become cautious. But if you have good soldiers, and if you understand the principles of strategy, and if you know how to beat the enemy, there is nothing to worry about.

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To Hold Down a Shadow

"Holding down a shadow" is used when you can see the enemy's attacking spirit.

When the enemy embarks on an attack, if you make a show of strongly suppressing his technique, he might change his mind. altering your spirit, defeat him by forestalling him with a Void spirit.

Hold down the enemy's strong intention with a suitable timing, and defeat him by forestalling him with this timing.

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To Cause

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To Cause Loss of Balance

Many things can cause a loss of balance. One cause is danger, another is hardship, and another is surprise. In large-scale strategy it is important to cause loss of balance. Attack without warning where the enemy is not expecting it, and while his spirit is undecided follow up your advantage and, having the lead, defeat him. Or, in single combat, start by making a show of being slow, then suddenly attack strongly. Without allowing him space for breath to recover from the fluctuation of spirit, you must grasp the opportunity to win.

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To Cause Fright

Fright often occurs, caused by the unexpected. In large-scale strategy you can frighten the enemy not just by what you present to their eyes, but by shouting, making a small force seem large, or by threatening them from the flank without warning. These things all frighten. You can win by making best use of the enemy's frightened rhythm. In single combat, also, you must use the advantage of taking the enemy unawares by frightening him with your body, long sword, or voice, to defeat him.

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To Soak In

When you have come to grips and are striving together with the enemy, and you realise that you cannot advance, you "soak in" and become one with the enemy. You can win by applying a suitable technique while you are mutually entangled. In battles involving large numbers as well as in fights with small numbers, you can often win decisively with the advantage of knowing how to "soak" into the enemy, where as, were you to draw apart, you would lose the chance to win.

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To Injure the Corners

In single combat, it is easy to win once the enemy collapses. This happens when you injure the "corners" of his body, and thus weaken him.

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To Throw into Confusion

This means making the enemy lose resolve. In large-scale strategy we can use our troops to confuse the enemy on the field. Observing the enemy's spirit, we can make him think, "Here? There? Like that? Like this? Slow? Fast?" Victory is certain when the enemy is caught up in a rhythm which confuses his spirit. In single combat, we can confuse the enemy by attacking with varied techniques when the chance arises. Feint a thrust or cut, or make the enemy think you are going to close with him, and when he is confused you can easily win.

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The Three Shouts

The three shouts are divided thus: before, during, and after. Shout according to the situation. The voice is a thing of life. We shout against fires and so on, against the wind and the waves.

The voice shows energy.

In single combat, we make as if to cut and shout "Ei!" at the same time to disturb the enemy, then in the wake of our shout we cut with the long sword.

We do not shout simultaneously with flourishing the long sword. We shout during the fight to get into rhythm.

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To Mingle

In battles, when the armies are in confrontation, attack the enemy's strong points and, when you see that they are beaten back, quickly separate and attack yet another strong point on the periphery of his force.

The spirit of this is like a winding mountain path.

This is an important fighting method for one man against many. Strike down the enemies in one quarter, or drive them back, then grasp the timing and attack further strong points to right and left, as if on a winding mountain path, weighing up the enemies' disposition. When you know the enemies' level, attack strongly with no trace of retreating spirit.

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To Crush

In single combat, if the enemy is less skilful than ourselves, if his rhythm is disorganised, or if he has fallen into evasive or retreating attitudes, we must crush him straight away, with no concern for his presence and without allowing him space for breath. It is essential to crush him all at once. The primary thing is not to let him recover his position even a little.

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The Mountain-Sea Change

If the enemy thinks of the mountains, attack like the sea; and if he thinks of the sea, attack like the mountains.

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To Penetrate the Depths

If his spirit is not extinguished, he may be beaten superficially yet undefeated in spirit deep inside.

With this principle of "penetrating the depths" we can destroy the enemy's spirit in its depths, demoralising him by quickly changing our spirit.

Penetrating the depths means penetrating with the long sword, penetrating with the body, and penetrating with the spirit.

If the enemy remains spirited it is difficult to crush him.

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To Renew

"To renew" applies when we are fighting with the enemy, and an entangled spirit arises where there is no possible resolution.

We must abandon our efforts, think of the situation in a fresh spirit then win in the new rhythm.

To renew, when we are deadlocked with the enemy, means that without changing our circumstance we change our spirit and win through a different technique.

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Rat's Head, Ox's Neck

"Rat's head and ox's neck" means that, when we are fighting with the enemy and both he and we have become occupied with small points in an entangled spirit, we must always think of the Way of strategy as being both a rat's head and an ox's neck. Whenever we have become preoccupied with small details, we must suddenly change into a large spirit, interchanging large with small.

To Let Go the Hilt

There are various kinds of spirit involved in letting go the hilt. There is the spirit of winning without a sword. There is also the spirit of holding the long sword but not winning.

The Body of a Rock

When you have mastered the Way of strategy you can suddenly make your body like a rock, and ten thousand things cannot touch you. This is the body of a rock. You will not be moved.

Once, a lord asked Musashi "What is this 'Body of a rock'?" Musashi replied, "Please summon my pupil". When he appeared, Musashi ordered him to kill himself by cutting his abdomen. Just as he was about to make the cut, Musashi restrained him and said to the lord, "This is the 'Body of a Rock'".

Use of Attitudes of the Long Sword in Other Schools

In large-scale strategy we deploy our troops for battle bearing in mind our strength, observing the enemy's numbers, and noting the details of the battlefield. This is at the start of the battle.

You must force the enemy into inconvenient situations. you must move the opponent's attitude. Attack where his spirit is lax, throw him into confusion, irritate and terrify him. Take advantage of the enemy's rhythm when he is unsettled you can win.

The spirit of attacking first is completely different from the spirit of being attacked. Bearing an attack well, with a strong attitude, and parrying the enemy's attack well, is like making a wall of spears and halberds. When you attack the enemy, your spirit must go to the extent of pulling the stakes out of a wall and using them as spears and halberds.

Fixing the Eyes in Other Schools

If you fix position your spirit can become confused and your strategy thwarted.

When you become accustomed to something, you are not limited to the use of your eyes. People such as master musicians have the music score in front of their nose, or flourish swords in several ways when they have mastered the

Way, but this does not mean that they fix their eyes on these things specifically, or that they make pointless movements of the sword. It means that they can see naturally. In the Way of strategy, when you have fought many times you will easily be able to appraise the speed and position of the enemy's sword, and having mastery of the Way you will see the weight of his spirit. In strategy, fixing the eyes means gazing at the heart.

In large-scale strategy the area to watch is the enemy's strength. "Perception" and "sight" are the two methods of seeing. Perception consists of concentrating strongly on the enemy's spirit, observing the condition of the battlefield, fixing the gaze strongly, seeing the progress of the fight and the changes of advantage.

In single combat you must not fix the eyes on details. As I said before, if you neglect important things, your spirit will become bewildered, and victory will escape you.

Speed in Other Schools

In large-scale strategy also, a fast busy spirit is undesirable. The spirit must be that of holding down a pillow, then you will not be even a little late.

Two Heavens as One

Attitude



"Battle Array".

I assure you, there are no attitudes other than the five attitudes of the long sword of NiTo.

Holding the Long Sword

Grip the long sword with a rather floating feeling in your thumb and forefinger, with the middle finger neither tight nor slack, and with the last two fingers tight.

It is bad to have play in your hands.

When you take up a sword, you must feel intent on cutting the enemy.

As you cut an enemy you must not change your grip, and your hands must not "cower".

When you dash the enemy's sword aside, or ward it off, or force it down, you must slightly change the feeling in your thumb and forefinger.

Above all, you must be intent on cutting the enemy in the way you grip the sword.

Generally, I dislike fixedness in both long swords and hands. Fixedness means a dead hand. Pliability is a living hand. You must bear this in mind.

The Way of the Long Sword

Knowing the Way of the long sword means we can wield with two fingers the sword we usually carry.

If we know the path of the sword well, we can wield it easily.

If you try to wield the long sword quickly you will mistake the Way.

To wield the long sword well you must wield it calmly.

If you try to wield it quickly, like a folding fan or a short sword, you will err by using "short sword chopping".

You cannot cut a man with a long sword using this method.

When you have cut downwards with the long sword, lift it straight upwards; when you cut sideways, return the sword along a sideways path. Return the sword in a reasonable way, always stretching the elbows broadly. Wield the sword strongly.

This is the Way of the long sword.

The Five Approaches

The first approach is the Middle attitude.
Confront the enemy with the point of your sword against his face.
When he attacks, dash his sword to the right and "ride" it.
Or, when the enemy attacks, deflect the point of his sword by hitting downwards,
keep your long sword where it is, and as the enemy renews the attack cut his arms from below.
This is the first method.

The five approaches are this kind of thing.

In the second approach,
from the Upper attitude cut the enemy just as he attacks.
If the enemy evades the cut, keep your sword where it is and, scooping up from below, cut him as he renews the attack.
It is possible to repeat the cut from here.
In this method there are various changes in timing and spirit.

In the third approach,
adopt the Lower attitude, anticipating scooping up.
When the enemy attacks, hit his hands from below.
As you do so, he may try to hit your sword down. If this is the case, cut his upper arms(s) horizontally with a feeling of "crossing". This means that you hit the enemy at the instant that he attacks.

In this fourth approach,
adopt the Left Side attitude.
As the enemy attacks, hit his hands from below.
If as you hit his hands he attempts to dash down your sword, with the feeling of hitting his hands, parry the path of his long sword and cut across from above your shoulder.

In the fifth approach,
the sword is in the Right Side attitude.
In accordance with the enemy's attack, cross your long sword from below at the side to the Upper attitude. Then cut straight from above.

Continuous Cut

When you attack and the enemy also attacks, and your swords spring together, in one action cut his head, hands and legs.

When you cut several places with one sweep of the long sword, it is the "Continuous Cut".

The Red Leaves Cut

The Red Leaves Cut means knocking down the enemy's long sword. The spirit should be getting control of his sword. When the enemy is in a long sword attitude in front of you and intent on cutting, hitting and parrying, you strongly hit

the enemy's long sword with the Fire and Stones Cut, perhaps in the spirit of the "No Design, No Conception" Cut. If you then beat down the point of his sword with a sticky feeling, he will necessarily drop the sword.

To Strive for Height

By "to strive for height" is meant, when you close with the enemy, to strive with him for superior height without cringing.
Stretch your legs, stretch your hips, and stretch your neck face to face with him. When you think you have won, and you are the higher, thrust in strongly.

Three Ways to Parry His Attack

There are three methods to parry a cut:
First, by dashing the enemy's long sword to your right, as if thrusting at his eyes, when he makes an attack.
Or, to parry by thrusting the enemy's long sword towards his right eye with the feeling of snipping his neck.
Or, when you have a short "long sword", without worrying about parrying the enemy's long sword, to close with him quickly, thrusting at his face with your left hand.
These are the three methods of parrying.
You must bear in mind that you can always clench your left hand and thrust at the enemy's face with your fist.

To Scold "Tut-TUT!"

"Scold" means that, when the enemy tries to counter-cut as you attack, you counter-cut again from below as if thrusting at him, trying to hold him down. With very quick timing you cut, scolding the enemy.
Thrust up, "Tut!", and cut "TUT!".

There are Many Enemies

"There are many enemies" applies when you are fighting one against many.
Draw both sword and companion sword and assume a wide-stretched left and right attitude. The spirit is to chase the enemies around from side to side, even though they come from all four directions.
Observe their attacking order, and go to meet first those who attack first.
Sweep your eyes around broadly, carefully examining the attacking order, and cut left and right alternately with your swords.
Waiting is bad. Always quickly re-assume your attitudes to both sides, cut the enemies down as they advance, crushing them in the direction from which they attack.
Whatever you do, you must drive the enemy together, as if tying a line of fishes, and when they are seen to be piled up, cut them down strongly without giving them room to move.

The Strong Long Sword Spirit in Other Schools

You should not speak of strong and weak long swords. If you just wield the long sword in a strong spirit your cutting will be coarse, and if you use the sword coarsely you will have difficulty in winning.
If you are concerned with the strength of your sword, you will try to cut unreasonably strongly, and will not be able to

cut at all. Whenever you cross swords with an enemy you must not think of cutting him either strongly or weakly; just think of cutting and killing him. Be intent solely upon killing the enemy. If you rely on strength, when you hit the enemy's sword you will inevitably hit too hard. If you do this, your own sword will be carried along as a result.

Use of the Shorter Long Sword in Other Schools

Some men think that if they go against many enemies with a shorter long sword they can unrestrictedly frisk around cutting in sweeps, but they have to parry cuts continuously, and eventually become entangled with the enemy. This is inconsistent with the true Way of strategy.

The sure Way to win thus is to chase the enemy around in a confusing manner, causing him to jump aside, with your body held strongly and straight.

Other Schools with many Methods of using the Long Sword

Killing is the same for everyone. there are not many different methods. We can speak of different tactics such as stabbing and mowing down, but none other than these.

Anyway, cutting down the enemy is the Way of strategy, and there is no need for many refinements of it. Even so, according to the place, your long sword may be obstructed above or to the sides, so you will need to hold your sword in such manner that it can be used. There are five methods in five directions. Methods apart from these five- hand twisting, body bending, jumping out, and so on, to cut the enemy- are not in the true Way of strategy. In order to cut the enemy you must not make twisting or bending cuts. This is completely useless. In my strategy, I bear my spirit and body straight, and cause the enemy to twist and bend. The necessary spirit is to win by attacking the enemy when his spirit is warped.